

LONG AT THE FAIR

He Beholds the Matchless beauties in Wonder.

HOW TO SEE EVERYTHING

Baby Shows to Be Well Represented.
A Day's Trip—Entranced by
Music's Grand Music.

Chicago, June 24.—In my last I only dealt in generalities, and this time I am enabled to give something like a scheme for seeing the world's fair.

As the administration building is given to office purposes, and a description of its architectural beauties would be pretty interesting to those interested in building, I shall merely say that it stands at the head of what is known as the court of honor.

The manufacturers' and liberal arts building is the key to the whole exhibit, for here the exhibitors concentrate their choicer and most general display, being represented by specialties in the other buildings.

To give some idea of the magnitude of the building, and especially for your younger readers, I will localize a comparison.

Sine of the Building.
Take the Soldiers' home and place it in the end across the building, at such place the hospital and dormitory, then take the city hall and court house, throw in the Widdicombe building and Wenderly block and it would not nearly fill one half of the building. It is 1,087 by 287 feet, and at its highest point over the central nave is 237½ feet high. In this building are exhibited the manufactures of the world in buildings large enough to make a good sized store on Monroe street.

As usual, Italy excels in statutory and France in textiles. In the Italian exhibit there are two especially noticeable pieces—Rome and Juliet and Marguerite. The balcony scene is portrayed in the first with Romeo standing on the rope ladder. The details are wonderful. Besides the happy expression on the face the muscles of the limb and foot on which the body is mainly resting stand out in relief, while the other foot and hand rest in pose. Marguerite is seated in several places, both as a bust and full figure. The bust has a sweet, innocent-looking face, the braid of hair, the flower in the hand. Poor Marguerite! As long as sympathy exists in human hearts, just so long will sigh escape when looking at the counterfeit presentation of the unhappy but lovely creation of Goethe. Victor Hugo draws an apt comparison in an apostrophe to Faustine: "Some say love is a fault. Be it so. Then Faustine was innocence itself floating upon the surface of this fault." Another favorite subject is "The Angel of Death" in which the angel with outstretched wings is clasping a maledict to his embrace.

The Italian Section.
Now, as I have begun on Italy, I will illustrate. You have just begun seeing Italy in manufacturers' building. You will meet her again in the machinery hall, the art building, the foundry building, the horticultural building, the transportation building, on the Pidstone and, in fact, everywhere so keep Italy in your mind, so as to know something about her. Here is an invaluable series of object lessons in Italy. In the first place the influence of the latitude is evident in not only Italian art but in all Italian work. Then in her paintings and statuary she shows how perfectly and almost universally she has preserved not only mythological traditions but Biblical episodes as taught by the church at Rome. As Nature abhors a vacuum, so Italian handicraft will not tolerate unoccupied space. In architecture even, an arch or opening is never allowed to go without decoration. In some little angle the face of a Sisyphus will appear, in a circle, the face of a cherub; in all things symbols suggestive of something that the cultivated imagination can easily perfect. It shows in what a severe and wonderful school of detail they have been trained.

France and Italy.
Lead in the fine arts. Their painters and sculptors are not only perfect in these arts but also close student in anatomy. An expression of pain is associated with muscular contraction; an expression of anger with muscular development and expansion; repose begins at the face and ends at the toes. Their mastery of detail is wonderful. As they portray the beautiful, so are they surrounded with the same influences as can be seen by their plants, trees and flowers in the horticultural building. Their being Berlin, as seen in the agricultural exhibit, can be derived more easily to art. In the forestry building it can be seen that they have lovely woods to work on. In the building showing the fine textures in marbles is exhibited and in the art gallery they reign in uncontested pre-eminence.

Japan's Exhibit.

Also claims especial attention, not especially for elegance, but for detail, neatness and a plan of conception and execution all their own. Whenever you come across a Japanese exhibit you need no sign above it to determine its origin. Now I will drop the didactic and begin the role of guide.

Begin at the administration building, walk past the electrical and manufacturing and step into the music hall at one end of Parcroy. It can be seen in a few minutes, with its handsome dome. Then walk through the rows of massive columns with Lake Michigan to the west. And at the south end you reach the eastern, a handsome building devoted to restaurant purposes and also well lighting smoking, cigar, orange and soft water, etc. In the center of the building is an open court with railings, approached by handsome staircases, the stairs in the second and third stories. Here if you wish a meal you can procure it at less the price, while not exorbitant, are high, the service being on the Elizabethan plan. But it is a pleasant place to find your feet and take the kinks out.

Content of La Rabida.

From here immediately would be the convent of La Rabida. As nearly as I can recollect it is where Columbus came, disappointed at his failure to obtain the aid of Ferdinand and Isabella. He was kindly received at the convent by the superior, a gentleman by the name of Marquesas, and after writing him up the necessary expense put him at ease and promised Isabella to procure jewels to bring the wind to make Christopher to follow suit. The content is an object of great interest, filled

with precious gems of history. The leaves, over which the content is here and volume of genuine manuscript is to be had. The convent is in the grounds in an exact reproduction of the original and shows that with their pretty coast in the foreground their flowers and works of art the life of the monks was not entirely one of monotony.

Distinguished east catches our attention, continuing on the building down, the Krupp exhibit, the monster guns, the engineers—the ammunition-shafts for steamships and other fabrics in iron and steel.

Shoe and Leather Building.

Next to this is the shoe and leather building, an annex of the manufacturer and liberal arts display—where you see the display here of boots, stockings, shoes, garments, slippers, gloves, and the different kinds and colors of leather; when you think of your tired feet an irreparable desire steals over you to exchange your old burlap at the expense of new exhibitors. In this building Flagg & Smith of Detroit make a fine exhibit.

The forestry building is the next one due south. Here are some of the most instructive displays in the grounds. The United States has an exhibit of every wood raised in this country. As I shall make this display the subject of a special article. I will merely state that the building is created out of wood in the rough, and does not present an especially artistic appearance. The display of Michigan here is going to be very fine when finished, as it will be in a few days. Directly across the street from this is the Anthropological building, devoted to the display of "the works of man." This is also an annex to manufacturers and liberal arts, and is not yet opened to the public.

The Dairy Building.

On our backward road the next is the dairy building, where I took a glass of milk and got it as the man said "warm from the cow." I got it down, but a regard for truthfulness compels me to say that I don't want any more fluid "warm from the cow," for I have never tasted anything like it. If he had only put a stick in it, it might have passed, but I have been chewing licorice ever since to change the taste. There is also a dairy restaurant in this building, where you can obtain anything in their line.

When you first enter you are on the ground floor where the machinery is, and on each side are high cases, serving for both tools and seats. You are then supposed to sell for me—not knowing much about this kind of mechanism, I regret that I cannot give details. I do not know whether they put the cow in one end and have it so that they get through with her, she is fired over into the corral, and the proceeds of her liquidation is converted into assets for the benefit of her creditors in the shape of cheese, buttermilk, milk and whey or not, but I do know that I saw one cow that looked as if she might be a butter.

These feet are tired by this time, and the calves of one's legs feel like all the muscles were ready to be used to string up a bass fiddle with. So we will go back to the intra-mural station, climb the stairs and ride back to the administration building. Here we will take a seat, light a cigar and listen to Sona's band.

Entrancing Music.

The breezes from the lake and basin are cooling and the melody from the band is entrancing. They are playing a potpourri from Faust. In the swell of perfect harmony, the immortal melodies of Gounod float upon the air. Now the band is playing the duet of Faust and Marguerite. To enhance a pleasing effect, the French horns lend an added sweetness to the wonderful melody. Just as your music-mad correspondent is about entranced by the music alone along comes a gondola with its picturesque gondoliers, and looking all around are heroic statues, Venetian bridges, soft glinting waters, thousands upon thousands of people, Persians, Turks, Spaniards, French, Spanish, East Indians, Japanese, Javanese, Siamese, the orient and the occident.

From Greenland's icy mountains
To India's coral strands."

No wonder a person easily imagines that this is not really America—Illinois or Chicago, but can easily think that he is in "the garden of the gods" or that he had sailed Atlantis. His vision from the sky had risen from her water bed.

You look at your watch and find, to your surprise, that it is half past 3—time to start home. You are tired—so tired that you hate to move, but you have not yet begun to see the fair, you have merely made a very small start. Take the intra-mural and go to Chicago Junction station and then you are ready to start home. J. W. L.

Young People's Society of Christian Endeavor at Montreal.

For above the D. G. H. & M. railway will sell excursion tickets to Montreal July 4 to 8, good for return until Sept. 15, at a very low rate of \$16.50 for the round trip, all rail. They will also make a rate of \$19.50 for the round trip, which will include taking the steamer down the St. Lawrence from Kingston to Montreal.

For full particulars apply at city ticket office, 23 Monroe street, or at the D. & M. depot.

JAS. CAMPBELL, City Agent.

World's Fair.

If you are looking for desirable furnished rooms near grounds address for particulars W. M. COLLINS, 61 Terrace ave.

Reduced Rates for July Fourth on the Lake Shore & Michigan South-West Railways.

The Lake Shore & Michigan South-West Ry Co. will sell excursion tickets on July 3d and 4th, at greatly reduced rates, to points within a limit of 200 miles from selling station.

Tickets will be good returning on July 6th and 5th only.

The famous "Police Patrol" Quartette, afternoon and evening at North Park today.

DETERTHALER always has in stock a fine supply of table delicacies. Place your order with him.

Travel gives you a better bargain than any firm in the city. He sells anything under the sun.

Madam, I can do nothing more. He

has given you a better bargain than any firm in the city. He sells anything under the sun.

Again we go to the surgeon's office.

Again she asked, "Doctor, is there no hope for that poor Yankees boy?"

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